

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

WOMEN'S CHORUS

MICHAEL COGHLAN

conductor

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WEDNESDAY, DECEMBER 2, 1987

8:00 PM

WALTER HALL

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PROGRAM

Michael Coghlan, conductor

Beatus Vir
Adoramus Te

ORLANDO DI LASSO

Angelus Ad Pastores Ait

CLAUDIO MONTEVERDI

Four Russian Peasant Songs (1916)
On Saints' Days in Chigisakh
Ovsen
The Pike
Master Portly

IGOR STRAVINSKY

Flowers and Bouquet (1987)
Roses, Tulips, Impatience, Bleeding
Hearts and Chrysanthemums

WALTER BUCZYNSKI

* * * INTERMISSION * * *

Folk Songs of the Four Seasons
(excerpts - collected 1950)
Prologue
To the Plough Boy
Spring
Early in the Spring
The Lark in the Morning
Summer
Summer is A-Coming In/The Cuckoo
The Sprig of Thyme
Autumn
An Acre of Land

RALPH VAUGHAN WILLIAMS

Three Pastoral Songs (1972)
Where is Fancy Bred
Take, O Take Those Lips Away
Where the Bee Sucks

LOTHAR KLEIN

"Now Well May We Mirth Make"
Now is the Time of Christmas
Balulalow
A Cheerful Welcome

MICHAEL COGHLAN

WOMEN'S CHORUS

Soprano

Maria Antonakis
Amanda DeBoer
Lorelei Eccleston
Rinat Kernerman
Serene Liang
Charlene Lippert
Byrdena MacNeil
Lisa Martinelli
Christine McLelland
Susan Robinson

Rosemary Thomson
(pianist)
Ariane Ter Veld
England Tse
Heather White
Valerie Williams
Karen Wilson
Alexa Wing
Ester Yoo

ALTO

Gwen Allison
Anastasiâ Bethanis
Petrusia Chornopyski
Elina Doveman
Lesanne Edmonds
Sandra Gazetos
Ramona Hoffmann
Angela Jones

Adele Kozak
Sara Lackie
Juanita Maldonado
Chiara Mondelli
Michelle Planeta
Antonella Pugliese
Joanne Redhead
Oksana Rodak

TRUMPETS

Norman Engel
Victoria Hall
Melody Stepto

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TONIGHT'S CONDUCTOR

A graduate of the University of Toronto, MICHAEL COGHLAN has taught at this institution for the past decade. He is well known as a jazz pianist and has given many workshops on improvisation and musicianship. He is currently working on several commissioned compositions, as well as directing the Victoria College Chorus.

NOTES

The Latin motets of Orlando di Lasso are models of balance and restraint. Based on sacred texts, these apparently simple works exhibit masterly control of subtle contrapuntal techniques. Monteverdi's motet lies solidly within the tradition of the sixteenth century while exhibiting certain "pictorial" traits.

Igor Stravinsky wrote his Four Russian Peasant Songs in 1916. The use of shifting time signatures, narrow melodic range, and sharp dissonance are typical of the techniques exploited by Stravinsky in his early ballet scores. These same devices are typical of much Russian folk music, although Stravinsky did not readily acknowledge this influence.

Walter Buczynski's Flowers and Bouquet was written especially for the Faculty of Music's Women's Chorus, and dedicated to Stella Rzakki. This complex and demanding work features many interesting compositional techniques, such as dissonant chord clusters, seven-part divisi scoring, mixed vowel sounds, and chromatic motifs.

The folk music of the British Isles was an important source of material for Ralph Vaughan Williams. His cantata for women's voices is a collection of songs offering a musical portrait of seasonal change and traditional country life.

Now Well May We Mirth Make is the title of a collection of settings of medieval and renaissance texts dealing with various aspects of the Christmas experience. The three selections on tonight's program were adapted for the Women's Chorus by the composer.

NOTES BY MICHAEL COGHLAN

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.